"ALL THE KING'S MEN"

Analysis of Four Ads

Ads "S", "T", "U", "V"

Top Drawer

ARI FACTS

Confidential for Executives of

COLUMBIA PICTURES CORP.

Copies to:

NEW YORK

Mr. L. Lipskin
Mr. N. B. Spingold
Mr. A. Schneider
Mr. A. Montague
Mr. Arthur Schmidt
Mr. Jack Cohn

HOLLYWOOD

AUDIENCE RESEARCH INC.

PRINCETON NEW YORK HOLLYWOOD

COL.-4905-49-31

September 14, 1949

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COLUMBIA PICTURES CORP.

ARI has completed the want-to-see measurements of the final four advertisements for *ALL THE KING'S MEN*. The four advertisements tested have been designated Ads "S", "T", "U", "V".

Ad "S" - Copy: "The Pulitzer Prize Winning Novel becomes a vital, very great motion picture." "A brilliant, merciless study of a man in our time, his morals, manners and women."

In this ad the picture's title is the dominant feature. It differs from Ad "J" only in its addition of women in the illustration.

Ad "T" - Copy: "Too many women and too much power went to his head!"

Picture of Broderick Crawford flanked by "Anne" and "Sadie". Next to each girl is six lines of notebook copy describing her character.

Ad "U" - Copy: "The story of a big shot..." "He might have been a pretty good guy...if too much power... and women...hadn't gone to his head..."

A torn photograph of Broderick Crawford is the dominant note.

Ad "V" - Copy: "HE thought he had the world by the tail... till it exploded in his face...with a bullet attached..." "They all worked for Willie Stark...at the current wages of sin..."

It includes a balcony scene and differs from Ad "L" only in the inclusion of a picture of "Anne".

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The national want-to-sees produced by the four advertisements tested were as follows:

Ad "S"	51
Ad "T"	48
Ad "U"	51
Ad "V"	53

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MARKET BREAKDOWN OF REGULAR WANT-TO-SEE (TITLE AND CAST) AND AD WANT-TO-SEES

	REGULAR WANT-TO-SEE (TITLE AND CAST)	AD "S"	AD "T"	AD "U"	AD "V"
TOTAL	30	51	48	51	53
MALES	34	57	55	62	62
FEMALES	26	45	41	40	44
AGES: 12-17	31	48	46	49	52
18-30	27	50	49	49	50
31-up	33	55	49	54	56
INCOMES: Upper and Middle	27	49	42	46	49
Lower	32	52	52	54	56
FREQUENCY OF ATTENDANCE:					
Less Than Once a Week	27	46	44	46	53
Once a Week	29	54	45	51	49
More Than Once a Week	36	58	58	57	59
SIZE OF COMMUNITY:					
10,000 - 100,000	27	48	48	44	55
100,000 - 500,000	34	55	52	53	51
Over 500,000	29	52	45	54	53
EDUCATIONAL LEVEL: (Ages 18 and Over)					
College, Technical & Business School	27	53	40	49	51
High School	25	50	44	47	51
Other	35	52	57	57	57
First-Run Customers in Cities Over 100,000	33	57	49	56	52

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WHAT MOVIE-GOERS THINK THE PICTURE "ALL THE KING'S MEN" WILL BE ABOUT AFTER LOOKING AT AD "S"

	ALL PERSONS INTERVIEWED %	Those Persons Interviewed Who, After Looking At The Ad, Said: THEY WANTED TO SEE THE PICTURE %	THEY DIDN'T WANT TO SEE THE PICTURE %
Gangsters	21	21	21
Biography, life of man of our times	16	16	16
War, Revolution	13	13	13
A ruthless, ambitious, domineering, dishonest man	8	5	11
Fighting	7	6	9
Love	6	7	5
Sex, immorality	6	5	8
Politics, dishonest politician	5	5	5
Politics, politician	4	4	3
Dishonest politician	1	1	2
Murder	4	3	5
Man with many women	4	5	3
Excitement, action	3	3	3
Historical	2	2	2
Mystery	2	2	2
Crime	2	2	3
Huey Long	1	1	1

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WHAT MOVIE-GOERS THINK THE PICTURE "ALL THE KING'S MEN" WILL BE ABOUT AFTER LOOKING AT AD "T"

	ALL PERSONS INTERVIEWED %	Those Persons Interviewed Who, After Looking At The Ad, Said: THEY WANTED TO SEE THE PICTURE %	THEY DIDN'T WANT TO SEE THE PICTURE %
A ruthless, ambitious domineering, dishonest man	18	21	14
Love triangle	17	19	14
Gangsters	15	12	18
Man with many women	13	13	13
Love, romance	12	12	12
Sex, immorality	3	2	4
Murder	3	3	4
Excitement, action	3	5	0
Crime	3	2	4
Man's rise and fall	3	3	3
Contrast between two girls	2	2	2
Mystery	2	1	2
Serious drama	2	2	2
Politics	2	2	2

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WHAT MOVIE-GOERS THINK THE PICTURE "ALL THE KING'S MEN" WILL BE ABOUT AFTER LOOKING AT AD "U"

	ALL PERSONS INTERVIEWED %	Those Persons Interviewed Who, After Looking At The Ad, Said: THEY WANTED TO SEE THE PICTURE %	THEY DIDN'T WANT TO SEE THE PICTURE %
Gangsters	36	35	38
A ruthless, ambitious, domineering, dishonest man	19	19	19
A man's rise and fall, successes and failures	6	7	5
Fighting	5	4	6
Murder	5	5	5
Gambling	5	6	4
Politics, dishonest politician	7	8	5
Politics, politician	4	4	4
Dishonest politician	3	4	1
Love	3	4	2
Crime	3	2	4
Sex, immorality	3	3	3
Man who let woman go to his head	3	3	3
Man ruined by woman	3	4	2
Story of a tycoon	2	2	2
Excitement, action	1	1	1
Huey Long	1	1	*

* Less than one per cent.

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WHAT MOVIE-GOERS THINK THE PICTURE "ALL THE KING'S MEN" WILL BE ABOUT AFTER LOOKING AT AD "V"

		Those Persons Interviewed Who, After Looking At The Ad, Said:	
	ALL PERSONS INTERVIEWED %	THEY WANTED TO SEE THE PICTURE %	THEY DIDN'T WANT TO SEE THE PICTURE %
Gangsters	26	23	30
A ruthless, ambitious, domineering, dishonest man	20	21	19
Politics, dishonest politician	12	12	12
Politics, politician	7	7	7
Dishonest politician	5	5	5
Murder	6	4	8
Crime	5	5	5
A man's rise and fall, successes and failures	3	3	3
Mystery	3	3	3
Fighting	3	3	3
Gambling	3	2	4
Love	2	2	2

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WHAT MOVIE-GOERS THINK THE PICTURE "ALL THE KING'S MEN" WILL BE ABOUT AFTER LOOKING AT AD "V"

	ALL PERSONS INTERVIEWED %	Those Persons Interviewed Who, After Looking At The Ad, Said: THEY WANTED TO SEE THE PICTURE %	THEY DIDN'T WANT TO SEE THE PICTURE %
Gangsters	26	23	30
A ruthless, ambitious, domineering, dishonest man	20	21	19
Politics, dishonest politician	12	12	12
Politics, politician	7	7	7
Dishonest politician	5	5	5
Murder	6	4	8
Crime	5	5	5
A man's rise and fall, successes and failures	3	3	3
Mystery	3	3	3
Fighting	3	3	3
Gambling	3	2	4
Love	2	2	2

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MOVIE-GOERS' REASONS FOR WANT-TO-SEE VOTE ON "ALL THE KING'S MEN" AFTER LOOKING AT AD "S"

	WANT-TO-SEE %	DON'T WANT-TO-SEE %	DIFFERENCE %
Excitement	12	-	+12
Curious - want to see what it's about	11	-	+11
Heard about or read book	7	-	+ 7
Pulitzer Prize winner	4	-	+ 4
Biography, life of man of our times	3	1	+ 2
Educational	1	-	+ 1
Mystery	1	-	+ 1
John Derek	1	-	+ 1
Cast	5	5	0
Murder	-	1	- 1
Sex, immorality	1	2	- 1
Crime	-	1	- 1
Fighting	1	3	- 2
Looks dull	-	9	- 9

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MOVIE-GOERS' REASONS FOR WANT-TO-SEE VOTE ON "ALL THE KING'S MEN" AFTER LOOKING AT AD "T"

	WANT-TO-SEE %	DON'T WANT-TO-SEE %	DIFFERENCE %
Curious - want to see what it's about	10	-	+10
Excitement	6	-	+ 6
Heard about or read book	5	-	+ 5
Pulitzer Prize winner	3	-	+ 3
Love triangle	3	1	+ 2
Mystery	2	-	+ 2
John Derek	1	-	+ 1
Educational	1	-	+ 1
Man with power	1	-	+ 1
Love, romance	2	2	0
Gangsters	1	1	0
Sex, immorality	1	2	- 1
Cast	5	6	- 1
Looks dull	-	13	-13

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MOVIE-GOERS' REASONS FOR WANT-TO-SEE VOTE ON "ALL THE KING'S MEN" AFTER LOOKING AT AD "U"

	WANT-TO-SEE %	DON'T WANT-TO-SEE %	DIFFERENCE %
Curious - want to see what it's about	13	-	+13
Excitement	10	-	+10
Pulitzer Prize winner	7	-	+ 7
Heard or read about book	5	-	+ 5
Cast	6	4	+ 2
Man with money, power	3	1	+ 2
Broderick Crawford	2	1	+ 1
John Derek	1	-	+ 1
Different, unusual	1	-	+ 1
Gangsters	5	5	0
Mystery	1	1	0
Murder	1	2	- 1
Fighting	1	2	- 1
Sex, immorality	1	2	- 1
Looks dull	-	8	- 8

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MOVIE-GOERS' REASONS FOR WANT-TO-SEE VOTE ON "ALL THE KING'S MEN" AFTER LOOKING AT AD "V"

	WANT-TO-SEE %	DON'T WANT-TO-SEE %	DIFFERENCE %
Curious - want to see what it's about	14	-	+14
Excitement	13	-	+13
Pulitzer Prize winner	8	-	+ 8
Heard about or read book	4	-	+ 4
Mystery	3	-	+ 3
Cast	5	4	+ 1
Different, unusual	1	-	+ 1
Money, power, greed	1	1	0
Crime	1	1	0
Sex, immorality	-	1	- 1
Murder	1	3	- 2
Fighting	*	2	- 2
Gangsters	2	5	- 3
Looks dull	-	7	- 7

* Less than one per cent.

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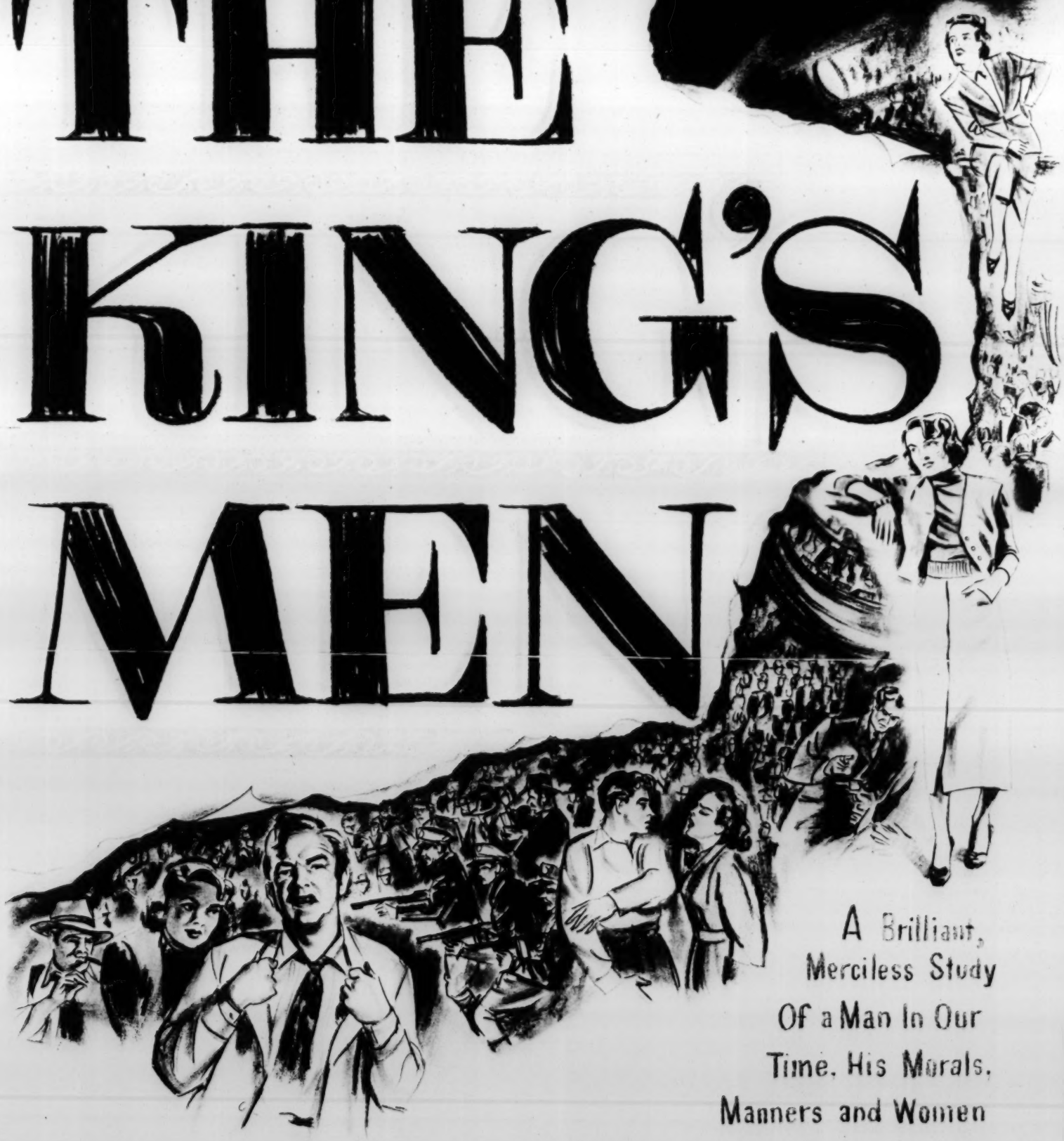
AD "S"

ALL THE KING'S MEN

THE PULITZER PRIZE WINNING NOVEL BECOMES A VITAL, VERY GREAT MOTION PICTURE



A Brilliant, Merciless Study Of a Man In Our Time. His Morals, Manners and Women

COLUMBIA PICTURES presents
ROBERT ROSSEN'S PRODUCTION OF **ALL THE KING'S MEN**
Based upon the Pulitzer Prize Novel "All The King's Men" by Robert Penn Warren
with Broderick CRAWFORD John DEREK Joanne DRU John IRELAND, • Written for the Screen and Directed by ROBERT ROSSEN

AD "T"

Too Many Women and Too Much Power Went to His Head!

One was Sadie, a smart cookie who had been around. She showed him how to double-cross his way to the top
One was Anne, a Society girl who turned on her own family because "He's different from any man I've ever known"

COLUMBIA PICTURES presents

ROBERT ROSSEN'S PRODUCTION

OF

ALL THE KING'S MEN

BASED UPON THE PULITZER PRIZE NOVEL "ALL THE KING'S MEN" BY ROBERT PENN WARREN

Broderick CRAWFORD · John IRELAND · Joanne DRU · John DEREK · Mercedes McCAMBRIDGE

Written for the Screen and Directed by ROBERT ROSSEN

AD "U"

The story of a Big Shot...

he might have
been a pretty good guy...
if he much power...
and women...
hadn't gone
to his
head...

THE PULITZER PRIZE WINNING NOVEL BECOMES A VITAL, VERY GREAT MOTION PICTURE

COLUMBIA PICTURES presents

ROBERT ROSSEN'S PRODUCTION

ALL THE KING'S MEN

Based upon the Pulitzer Prize Novel "All The King's Men" by Robert Penn Warren

Broderick CRAWFORD John DEREK Joanne DRU John IRELAND

Written for the Screen and Directed by ROBERT ROSSEN

AD "V"

HE thought he had the world by the tail...
till it exploded in his face...
with a bullet attached...

at the current wages of sin...

The Pulitzer Prize winning novel
becomes a vital, very great
motion picture

COLUMBIA PICTURES
presents

ROBERT ROSSEN'S PRODUCTION
of

ALL THE KING'S MEN

Based upon the Pulitzer Prize Novel "All The Kings Men by Robert Penn Warren

with Broderick CRAWFORD John DEREK Joanne DRU John IRELAND

Written for the Screen and Directed by ROBERT ROSSEN

September 17, 1949

Mr. Lawrence Lipskin
Columbia Pictures Corporation
729 Seventh Avenue
New York, New York

Dear Larry:

In regard to our findings in the want-to-see tests on ads "S", "T", "U", and "V" for ALL THE KING'S MEN, I should like to give you our thinking as to the reasons we feel can be advanced as the most likely ones for the differences to be noted between the want-to-sees of ads "S", "U", and "V" and the very similar ads, "J", "K", and "L", which were tested earlier.

Let us take as the first case a comparison of the results of ads "J" and "S". Here is a table comparing the want-to-see breakdown of ads "J" and "S":

	AD "J"	AD "S"	DIFFERENCE
TOTAL	54	51	-3
MALES	61	57	-4
FEMALES	48	45	-3
AGES: 12-17	48	48	0
18-30	54	50	-4
31-Up	59	55	-4
INCOMES: Upper and Middle	53	49	-4
Lower	54	52	-2
FREQUENCY OF ATTENDANCE:			
Less Than Once a Week	53	46	-7
Once a Week	54	54	0
More Than Once a Week	57	58	+1
SIZE OF COMMUNITY:			
10,000 - 100,000	48	48	0
100,000 - 500,000	57	55	-2
Over 500,000	56	52	-4
EDUCATIONAL LEVEL: (Ages 18 and Over)			
College, Technical & Business School	59	53	-6
High School	54	50	-4
Other	54	52	-2
First-Run Customers in Cities Over 100,000	59	57	-2

The advantage held by "J" over "S" is pretty general by audience groups. Exceptions were those 12-17, the more frequent moviegoers (those who go once a week or more often), and those in smaller cities. The biggest difference occurred among infrequent moviegoers and college people.

Looking at the implications of these two ads we find that among those who wanted to see the picture there is a reversal in the top two implications; the top implication of ad "J" being the story of a man of our times, biographical in nature, with gangsters being the second ranking implication. In the case of ad "S", among those who wanted to see it, the implication that it would be a gangster picture was the one most frequently mentioned with the implication it was a story about a man in our times being of second rank. There was a six percentage point difference between the two ads in this respect among those who wanted to see the picture. To us this is one explanation for the advantage that ad "J" holds among the infrequent, better educated moviegoers.

Although considerable evidence can be gathered to illustrate the taste differences that exist between the better educated and the less well educated, between the more discriminating moviegoer and the less discriminating moviegoer, it seems to me we know with considerable assurance intuitively that a story about "life of a man of our times" will be of greater interest to the better educated than a story about gangsters.

Looking at the reasons we find that there is one other piece of evidence to explain why ad "J" outdraws ad "S" by a small margin. You will note that "excitement" comes up less frequently as a reason in connection with ad "S" than ad "J".

The next question, of course, is why should a change involving only the introduction into the ad of two rather small female figures have this much effect. How could these two figures be enough to change the essential mood of the ad for some people? That this could happen, of course, was anticipated as a possibility certainly or the change in the ad wouldn't have been made. The purpose, however, was to try to increase the want-to-see among females. The fact that it was lowered in that group, therefore, is understandably the occasion for considerable surprise. I frankly don't have a definitive answer to the question of why it did, but I think the implications give a clue as noted above.

As you well know, measuring a variable is one thing and determining the "why" is another. We feel confident of our ability to measure the variables we set out to measure, but the "why" is something we can only attempt to get at at this point. As part of our ad testing technique we do make an attempt to get some information bearing on this question for the guidance of those who use the service, although we know that in many cases this will not enable us to answer it. As time goes on we shall be able to do better in this regard but progress in this direction is likely to be slow.

To take up the next comparison, comparing ads "K" and "U", we find the following differences by audience groups:

	AD "K"	AD "U"	DIFFERENCE
TOTAL	49	51	+2
MALES	62	62	0
FEMALES	38	40	+2
AGES: 12-17	45	49	+4
18-30	44	49	+5
31-Up	58	54	-4
INCOMES: Upper and Middle	46	46	0
Lower	51	54	+3
FREQUENCY OF ATTENDANCE:			
Less Than Once a Week	46	46	0
Once a Week	49	51	+2
More Than Once a Week	53	57	+4
SIZE OF COMMUNITY:			
10,000 - 100,000	40	44	+4
100,000 - 500,000	48	53	+5
Over 500,000	57	54	-3
EDUCATIONAL LEVEL: (Ages 18 and Over)			
College, Technical & Business School	48	49	+1
High School	47	47	0
Other	56	57	+1
First-Run Customers in Cities Over 100,000	59	56	-3

Ad "U" has a slight advantage over ad "K" as the result of changing the headline from "The Story of a Scoundrel" to "The Story of a Big Shot" and the addition of the figure of a girl.

In the subject matter analyses we have made, we have found that as a general rule, subject matter dealing with a non-sympathetic leading character is less appealing than subject matter concerning a sympathetic character. There are exceptions to this, of course, and like any finding of this kind it has to be interpreted with a great deal of caution. Nevertheless, it is one that we turn up with considerable consistency. I am sure Jim Wolcott has reported this to you.

The headline, "The Story of a Big Shot" suggests a story about a less reprehensible character than "The Story of a Scoundrel". The former also uses what is essentially a slang phrase instead of a synonym for villain which is not a particularly common word and therefore could be expected to connote a more "highbrow" film. Furthermore, the concept of the "Big Shot" lends itself more readily to self-identification for the average moviegoer than does "Scoundrel".

I think it is noteworthy that the appearance of this woman's figure in the ad again increases the gangster implication. It suggests that her appearance fits in with many moviegoers' conception of a "gangster's moll". Of course I don't think that this accounts for all of the increase in the gangster implications. I merely cite it as further evidence that the introduction of a woman's figure can change the mood of an ad in surprising ways.

Another significant difference in the implications is the much lower implication of sex and immorality produced by ad "U" as compared with ad "K".

As you know, subject matter analysis has shown that as a movie subject immorality and sex, even by implication, do not test strongly. It is commonly known that sex as a subject in literature goes like hot cakes and the sales are phenomenal. That is because people can generally expect that the advertiser's promise will be fulfilled. They know that they will get a pretty detailed treatment of the subject in books today (at least outside of Boston). The moviegoer who attends with any regularity, on the other hand, has his own experience to tell him that there are definite limitations to the treatment of that subject on the screen. Illicit or passionate love, without some of the lurid details, can be nearly as boring as any other subject. A luscious looking female is another matter as is a male lead who does things to the emotions of females.

Our theory in regard to people's sophistication in regard to illicit love as a screen subject is, as I say, based on our analyses of the drawing power of various kinds of subject matter and it appears to be supported in the results of these ad tests. In addition, we have some evidence that a fair number of moviegoers have learned to mistrust movie advertising in general. We have made a survey on this subject, but have not released the results because we felt it requires more intensive study than we have given it. I'll get this material together and send it along Monday.

Comparing the reasons given for favoring ads "U" and "K", we find that ad "U" has a slight advantage in terms of excitement. This is offset, however, by a drop in the frequency of the leading reason. In this case we don't feel the reasons provide much of a clue.

Comparing ads "L" and "V" shows the following by audience groups:

	AD "L"	AD "V"	DIFFERENCE
TOTAL	57	53	-4
MALES	63	62	-1
FEMALES	51	44	-7
AGES: 12-17	55	52	-3
18-30	57	50	-7
31-Up	57	56	-1
INCOMES: Upper and Middle	51	49	-2
Lower	61	56	-5
FREQUENCY OF ATTENDANCE:			
Less Than Once a Week	58	53	-5
Once a Week	55	49	-6
More Than Once a Week	58	59	+1
SIZE OF COMMUNITY:			
10,000 - 100,000	56	55	-1
100,000 - 500,000	56	51	-5
Over 500,000	58	53	-5
EDUCATIONAL LEVEL: (Ages 18 and Over)			
College, Technical & Business School	59	51	-8
High School	55	51	-4
Other	61	57	-4
First-Run Customers in Cities Over 100,000	57	52	-5

Again we note the increase in the implication that the subject matter will concern gangsters when the woman's figure is added - the same figure that was added in ad "U" and one of the two added in ad "S". This may be coincidence but the fact that it occurs three times is good evidence that there is a connection between the two.

The big question is again why the want-to-see went down among females, when the specific purpose of adding the figure was to increase the interest of females. What went wrong? I think that the answer lies in the increase in gangster implications which we know is not an appealing subject with women.

Also I believe that we have here again a case where unpleasant subject matter is connoted. I refer particularly to the juxtaposition of the figure of the girl and the copy "at the current wages of sin". This makes the girl a sordid character by implication (which conclusion, I think, is supported by the increase in the gangster implication) and as such she typifies a woman with which many females would not care to identify themselves.

I realize that a good deal of what I have said is speculation. Nevertheless, as I pointed out earlier, I feel that any attempt to develop an explanation for the difference in the results produced by different ads has to depend upon not only the facts obtained in the tests pertaining to implications and reasons, but also the whole background of experience we and you have had in testing motion picture ideas and ads. I don't feel that we would be doing justice to the analysis unless these general findings are brought into the discussion.

I am sure that Jim has, in the past, told you in essence what I have tried to say, which is that when you or anyone asks us for the "why" of a finding, you are asking us a question we can't always answer, or you can often answer as well as we can, or that sometimes you can answer better than we can.

The matter of our prestige correction is vitally concerned as you indicated Thursday. All that I have said in this letter concerning general findings is based on tests which included techniques developed to compensate for the prestige factor. Also, as you know, our ad test method includes such techniques.

If you have any suggestions about revising this letter, call me Monday morning, and I'll have it in the mail Monday afternoon. I'll be in Princeton Monday.

Sincerely,

Paul K. Perry

PKP:b